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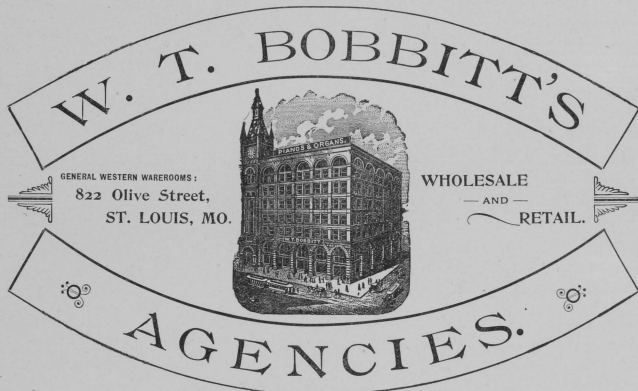
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PIANOS

SCHUMANN ON WAGNER.

In 1845, Schumann writes to Mendelssohn of "Tannhäuser." "Wagner has just finished a new opera—no doubt, a clever fellow, full of eccentric notions, and bold beyond measure. The aristocracy is still in raptures over him on account of his 'Rienzi,' but in reality he cannot conceive or write four consecutive bars of good or even correct music. The music is not a straw better than that of 'Rienzi,' rather weaker, more artificial. But if I should write this I should be accused of envy; hence I say it only to you, as I am aware that you have known all a long time." But in another letter to Mendelssohn, written three weeks later, he recants: "I must take back much of what I wrote regarding 'Tannhäuser,' after reading the score: on the stage the effect is quite different. I was deeply moved by many parts." And to Heinrich Dorn he writes a few weeks after this: "I wish you could see Wagner's 'Tannhäuser.' It contains profound and original ideas, and is a hundred times better than his previous operas, though some of the music is trivial. In a word, he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly."

Verdi, in spite of his eighty years, takes a horse-back ride of nearly two hours' duration after dinner every day, and on his return plays a game of cards with some member of his family. All the musical work he does is accomplished during the morning, and he talks so confidently of his next opera as if he were half a century younger than he is. His leisure time, apart from the occupations mentioned above, is devoted to reading of poetry and philosophy.

Calvé, whose Carmen has been one of the hits of the New York opera season, has departed from tradition in playing this part. She conceives Carmen to be a daughter of the people, and not a princess in disguise. Her conception is the outcome of long and careful study, and her great success is only a just reward. Speaking of the differences between the lyric drama and the drama proper, she said: "There should be no difference between opera and drama. It is said that opera is essentially untruthful; that men and women do not sing their joys and sorrows. All the more reason that the operatic artist should try to hide the apparent untruthfulness of this form of art. I say apparent, for in the best form of operatic art the melodies are only glorified inflections of the human voice. They form the apotheosis of audibly expressed emotions." Calvé owns a phonograph into which she dictates a letter each week, sending the cylinder with the message to her friends in France. "Thus," she says, "they hear my voice—a voice from across the waters."

GERMANIA THEATRE.

The crisis of the future maintenance of a German theatre in St. Louis is passed. The enterprise is secured for another season under the same competent and experienced director, Mr. Alexander Wurster, who has taken such great pains to keep the German stage up to the requirements of the best class of audience. Still it can not be denied that negotiations were pressing, and that Chicago capital made efforts to secure the pretty German theatre. One Chicago firm had even sent its representatives to inspect the building, and to draw plans for remodeling it into an English variety theatre of the higher grade. In the rumor of these proceedings had spread over the city and stirred up German theatre goes, it was hurried by the directors of the German Dramatic Association, who then hurriedly urged director Wurster to bring matters into satisfactory shape for the coming season. They even offered him a gratifying reduction on the rent. Director Wurster having accepted, the German Muse will have a home for another year.

The close of this season promises special attractions. Several strong plays of great interest are yet to be produced. Amongst others, a new play under the title of "Die Rebellen," is in preparation at the Germania Theatre, to be produced by the charming and amiable actress, Miss Rosa Nordmann, for her benefit on the 21st inst. The play is the joint production of J. G. Woerner, Probate Judge of this city, and Charles Gilephaus, and is said to be a vivid delineation of the great principles underlying the late war of the Rebellion, showing in glowing pictures the errors and passions, and the aspirations of the actors therein. The production of this drama is looked forward to with much interest.

Cesar Thomson, who, although hardly known to the musical world at large, is one of the greatest violinists, is to play in London. He is a Belgian, and being a man of singularly retiring disposition has never been brought prominently before the public. His technical facility is said to be marvelous. Camilla Urso tells a story of a violin virtuoso visiting Thomson's native city, and announcing that he would play Paganini's "Perpetuum Mobile." A local critic called upon and said to him: "Don't. We've got a player here who plays it in octaves."

Young Siegfried Wagner has been recently conducting Leipzig and Berlin. Unfortunately he is a left-handed conductor, and seemed to perplex his orchestra to some extent. Perhaps on this account he has decided to relinquish his intention of going to England this season. Meanwhile his time will be fully occupied at Bayreuth with the preparations for the series of Wagner's representations, which will commence in July.

Tosti, the famous song-writer, receives \$1,200 for every song.

The pupils of E. A. Schubert, of St. Charles, Mo., gave a very creditable concert at the Opera House there. Mr. and Mrs. Schubert are the happy parents of a beautiful daughter, born on the 8th ult. St. Charles is growing.

The many friends of Ludwig W. Hoffmann, the solo violinist of the Mendelssohn Quintette Club of Boston, are highly pleased to hear of his leaving St. Louis. Mr. Hoffmann, despite his youth, is making his way upward.

W. D. Armstrong, of Alton, gave a sacred concert at St. Paul's Episcopalian Church, there on the 8th ult. He was assisted by Miss McDearnon, mezzo-soprano, and B. H. Wortman, violin, in a well selected programme. Mr. Armstrong is active in the musical interests of Alton.

Paestrina, the greatest musician of his time, died on February 24, 1894, and the 30th anniversary of his death was kept with great pomp in Vienna and elsewhere on the continent. A Vienna society for the performance of sacred music performed Paestrina's mass for six voices, "Missa Papa Marcellus," a magnificent work.

Sonsa's Band is engaged to play at Madison Square Garden, New York, from May 15th until June 20th. From that time until July 1st it will play for festivals throughout the country. The Manhattan Beach engagement will begin then, and close September 4th. From September 6th until October 22d, the band will be engaged at the St. Louis Exposition.

An examination of the effects left by the composer Tschakovsky shows that he had commenced work on an opera on the subject of "Romeo and Juliet," a subject which is so thoroughly said to be now engaging the attention of Verdi. Tschakovsky also left finished and ready for production a new ballet in two acts, and a number of valuable fragments.

We must not rest until we have succeeded in acquiring fire, without violence; power, without harshness; sweetness, without languor. The pianist must endeavor to make his hands so independent of each other that he may be able to play the loudest and most impassioned passages with one hand while the other plays with the greatest softness and tranquility.—*Rollinger*.

A Concert was given at Madison Square Garden Concert Hall, New York, by the National Conservatory of Music for the benefit of the poor. Dvorak transferred for full orchestra, solo voices and chorus Stephen Foster's "The Old Folks at Home." Mme. Silerista Jones, the black "Patti," was engaged to sing the soprano solo in this arrangement. Mr. Harry Burleigh, a colored baritone, also sang, and the chorus was sung by the colored choir of the conservatory numbering eighty members. An elaborate program was presented.

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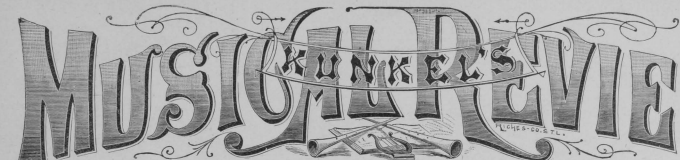
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MARCH, 1894.

AN INTERVIEW WITH SARASATE.

A correspondent of "Musical News" of London, recently had an interview with the famous violinist Sarasate at his apartments in that city.

The interviewer asked the violinist as to the hygienic measures he took to enable him to bear the strain of his numerous performances, the fatigue of traveling, etc.; to which Sarasate replied:

"*Je ne m'en occupe pas* (I may mention that we spoke in French). I drink beer like a German, smoke cigarettes like a Spaniard, and drink myself none the worse. I am nearly 50 years of age, yet never felt my hand steady on the finger-board than now." Of course, I get very tired sometimes. I am tired now, for instance, having played at five concerts this week, but a little rest soon puts me right again. Fortunately I can sleep when traveling at night, and it is sleep which minimizes the fatigue more than anything."

"How do you manage to keep up your practice?"

"I practice very little, except when studying new pieces. It is curious how, in that respect, artists differ. Take pianists, for instance, Saint-Saëns, who played his own concerto at the Philharmonie on the occasion of his last visit here, had not practised for twelve months, having been too much absorbed in composition; yet how magnificently he played, with what dignity, ease, and unerring technique! M. Paderewski studies for seven or eight hours daily, so as to keep his fingers limber. There lies the secret. I believe my hand is limber because the bones are small, and rehearsals and concert are almost enough practice for me. Now, large finger joints must require more movements to keep them flexible. As I said before, I never felt my hand more certain than now. Formerly I had always an hour's practice before playing in public, but now I do not even need that."

"You are always generous, Señor Sarasate, in speaking of your *conferres*. May I ask, who has been your ideal violinist, of those you have heard?"

"Without hesitation, I reply, Henri Wieniawski. He was equally perfect in all the styles, in classical, romantic, or virtuosic music. I am proud to belong to the school of playing, the Latin school, the school which insists above all on the violin being made to sing (here the great violinist took up one of his two Stradivari, splendidly perfect specimens of the Cremona master, and gave me a practical illustration of 'how to sing'). We play without undue pressure of the bow on the string, with the violin held in front, not hugging by the left cheek, nor scraped by the beard, with the head up, and the wrist free, and so the tone comes freely, naturally, easily. See?"

"Ah! Señor, it looks easy, like Houdin's tricks, but the wizard must be a great man!"

"Bah! There is something, at least, in the method."

"And something in the instrument?"

"Something, but not everything."

Señor Sarasate then went on to describe several modern violin and bow makers, and was emphatic in his declaration of belief that violin making is not a lost art, and showed the interviewer several of his modern specimens.

CHARLES KUNKEL'S CONCERTS.

Charles Kunkel gave the first of a series of three Concerts at the Delmar Avenue Baptist Church, Delmar and Pendleton Avenues, on the 6th ult. A very appreciative audience enjoyed a rare treat in a programme of unusual excellence. Mr. Kunkel played in his well-known artistic style, and held his listeners charmed to the end.

The next concert takes place Tuesday evening, March 6th, at 8 P. M., at the same place, and will present the following programme—John A. Robinson, the well-known baritone, assisting:

I. Beethoven, Ludwig van—Sonata quatuor Fantasia (Moonlight), in C sharp minor, op. 27, No. 2; a. Adagio sostenuto; b. Allegretto; c. Presto agitato.

II. Sullivan, Arthur S.—Song—The Lost Chord.
III. Schumann, Robert—a. Schluimmerlied (Cradle Song), op. 124, No. 16; Bach, Johann S.—b. Gavotte in G minor; Schytte, Ludwig—c. Berceuse (Cradle Song); Chopin, Frederich—d. Berceuse (Cradle Song), op. 57; Moszkowski, M.—e. Dance Hongroise (Hungarian Dance), op. 29, No. 6.

IV. Schubert, Franz—Song—Who is Sylvia?
V. Weber—Liszt—a. Schluimmerlied (Cradle Song); Kunkel, Charles—b. Alpine Storm (A Summer Song); Miss Van Armin—c. Muzette; d. The Grand Paraphrase de Concert; Gottschalk, L. M.—e. Murrures Roulens.

To students of music these Concerts are of great value.

CHORAL-SYMPHONY CONCERT.

The Choral-Symphony Concert given on the 15th ult. at Grand Music Hall was very successful. The orchestral work was heartily applauded, and the soloists, Miss Van Armin and Mr. Guido Parisi, received with every mark of enthusiasm. Mr. Parisi, who is not heard too often in Choral-Symphony Concerts, made the hit of the evening. He deserves every encouragement; his work stands on its own merits and has won him hosts of admirers.

The action of Mr. Otten in suppressing the popular wish of the audience for an encore from Mr. Parisi has been severely criticized. If Mr. Otten hopes for popular support, he would do well to adopt less repellent measures; if he does not care what the people want, the Choral-Symphony Society, as we presume, no course left it but to bow in humble resignation.

In the fable of the frog and the bull, the frog came out second best, for he went up in small pieces—he had become too small—a foolish proceeding on the part of the frog.

The next concert takes place on the 6th inst. and will present "The Erl-King's Daughter," a cantata by W. Gade, and "Troisieime Messe Solennelle" by Gounod. Miss Lillian Blavet, the soprano, who has made herself a favorite here, has been engaged for this concert.

SOUSA BAND CONCERT.

The popular leader, Sousa, and his incomparable band, will give two grand concerts at Exposition Music Hall on the 10th inst., which promise to be largely attended. The Sousa Band has met with the most gratifying success on its tour, and its return to St. Louis will be met with pleasure by a host of friends and admirers. One of the special features of the programme will be the "1812" Overture by Tchaikovsky. The work of Mr. Sousa has devoted much time. Sousa's Band will fill special engagements at St. Louis, Manhattan Beach, Madison Square Garden, New York, and California Mid-Winter Fair.

Miss Adele Aus der Ohe will return to Europe the middle of March, having closed a number of engagements in the spring.

DEATH OF VON BULOW.

Hans Guido Von Bulow, the famous pianist, died at Cairo, Egypt, February 12.

Von Bulow was born at Dresden in 1830, and until his ninth year did not evince any particular taste for musical study.

At that time he was placed under the charge of F. Wieck, the father of Clara Schumann, with whom he studied the piano. Two years later he studied counterpoint under M. K. Eberwein. It was the desire of his parents, however, that he should pursue a professional rather than an artistic career, and the prosecution of his musical studies was regarded by them as an accomplishment merely, and so in 1848 he was sent to the university at Leipzig to study jurisprudence, but while there continued the study of the piano with Liszt and of musical theory with Hauptmann.

The next year found him a member of the University of Berlin engaged in political disputations and figuring with democratic zeal on the paper *Die Jugend List*. The latter connection he utilized in an enthusiastic defense of the German school of Wagner and Liszt, in which he showed that music was still new to his heart. In 1850, while listening to the performance of "Lohengrin" at Weimar, his musical enthusiasm asserted its mastery, and he decided definitely after a consultation with Wagner at Zurich to devote himself to music. He then came to Weimar and pursued his studies on pianoforte for two years with Liszt, and at the conclusion of this period made his first concert tour of the European capitals.

From 1855 to 1864 he was principal pianoforte teacher at the Stern Conservatory at Berlin, and during that time he was constantly active and organizing, *trio soires*, orchestral, concert and pianoforte recitals, acquiring increasing reputation, and by this means practically advancing the popularity of the new German school. He continued his intimate relations with Liszt and Wagner, and spent part of 1866-7 with the latter at Lucerne.

In 1857 he married the daughter of Liszt, and who afterwards became Wagner's wife. His first visit to the United States was in 1857. Subsequently he became chap-master at Hanover, then Meiningen, and eventually at Berlin, where his severe criticism of the administration of the opera led to the revocation of his appointment and all but led to his expulsion from the building.

Von Bulow was a worker of indefatigable energy in many fields. He was a composer of merit; his knowledge of musical literature was profound and his skill as a performer was remarkable. He had a very retentive memory, and acute analytical and reconstructive powers. As a musician his leading characteristic has been described as a "passionate intellectuality of expression." He was a thorough master of detail, yet his tout ensemble love of the quality of spontaneity. He has left editions of the classical pianoforte works of Bach, Beethoven and Cramer, which by their fine phrasing, correction of prevailing misconceptions and misconstructions, and concise instructions on the fitness of tempo and expression are of great value to the musical student.

A typical Von Bulow excerpt is the "Intermezzo Serenata" from *Amor's Band* which he introduced from a set called "The Carnival of Milan," composed probably in imitation of the carnivals of Schumann—full of evasions of harmony and deceptive cadences, and yet one of the finest studies of staccato playing and sureness of touch with delicacy.

Von Bulow was a man of eccentric disposition. The nervous excitement attendant upon his domestic troubles and the overwork to which he turned for relief induced in him a condition of mind which some was deemed insanely. This was probably an exaggeration.

Max Bruch has just completed a new work, "Leonidas," for baritone solo, male chorus and orchestra. It is his op. 66.

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To raise the human to the holy,
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—Schiller.

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G AVOTTE. ————— T. Giese Op. 220.

3

Moderato. ♩ = 138.

Transcribed by Eugene Ketterer.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic and includes a crescendo (cres.) marking. The second system features first and second endings, with dynamics ranging from piano (p) to forte (f). The third system includes a decrescendo (dim.) and a crescendo (cres.) marking. The fourth system is marked 'dolce' and includes a piano (p) dynamic. The fifth system also features first and second endings. Pedal points (Ped.) and fingerings are indicated throughout. The score ends with a double bar line and repeat signs for the final ending.

Giucoso.

First system of musical notation. Treble and bass staves. The music features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and a star symbol at the end of measures 1, 2, 3, and 4.

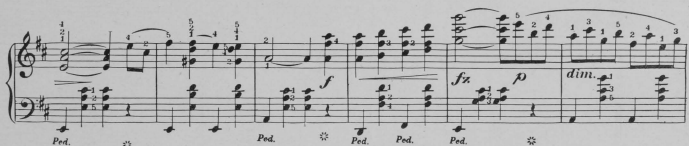
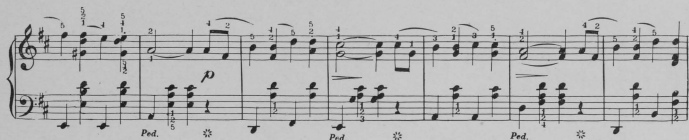
Second system of musical notation. Treble and bass staves. The music continues with similar rhythmic complexity. Pedal points are indicated by 'Ped.' and a star symbol at the end of measures 5, 6, 7, and 8. Dynamics include *mf* and *dim.*

Third system of musical notation. Treble and bass staves. The music continues with similar rhythmic complexity. Pedal points are indicated by 'Ped.' and a star symbol at the end of measures 9, 10, 11, 12, 13, 14, 15, and 16.

Fourth system of musical notation. Treble and bass staves. The music continues with similar rhythmic complexity. Pedal points are indicated by 'Ped.' and a star symbol at the end of measures 17, 18, 19, 20, 21, 22, 23, and 24. Dynamics include *mf*.

Fifth system of musical notation. Treble and bass staves. The music continues with similar rhythmic complexity. Pedal points are indicated by 'Ped.' and a star symbol at the end of measures 25, 26, 27, 28, 29, 30, 31, and 32. Dynamics include *dolce* and *mf*.

Sixth system of musical notation. Treble and bass staves. The music continues with similar rhythmic complexity. Pedal points are indicated by 'Ped.' and a star symbol at the end of measures 33, 34, 35, 36, 37, 38, 39, and 40. Dynamics include *cren.* and *ff*.



GALOP de CONCERT.

Galop militaire.

Charles Mayer. Op. 117.

Vivo. ♩ - 92.

Tromba.

Ped.

The musical score for the Trombone (Tromba) and Pedal (Ped.) parts of the piece "Trio 2da." is shown. The Trombone part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The Pedal part is written in a single staff with a bass clef and a key signature of one flat (B-flat). The time signature is 2/4. The Trombone part begins with a dynamic marking of *ff* (fortissimo). The Pedal part begins with a dynamic marking of *ff* (fortissimo). The Trombone part features a series of eighth and sixteenth notes, while the Pedal part features a series of eighth and sixteenth notes. The Trombone part ends with a double bar line and a repeat sign. The Pedal part ends with a double bar line and a repeat sign.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with various ornaments (trills, grace notes) and dynamic markings including *f*, *p*, *cres.*, *molto.*, and *f*. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' with a star symbol at the beginning of measures 1, 3, 5, 7, and 9. The system concludes with a double bar line.

[illegible]



First system of a piano piece. The right hand has a melodic line with grace notes and slurs. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

p dolce.

Ped.

Second system of the piano piece. The right hand continues the melodic line with various fingerings indicated. The left hand accompaniment remains consistent. Pedal markings are present.

Ped.

Third system of the piano piece. The right hand features more complex rhythmic patterns and slurs. The left hand accompaniment continues. Pedal markings are present.

mf

Ped.

Fourth system of the piano piece. The right hand has a more active melodic line. The left hand accompaniment continues. Pedal markings are present.

risoluto.

p dolce.

Ped.

Fifth system of the piano piece. The right hand has a melodic line with slurs. The left hand accompaniment continues. Pedal markings are present.

3 cresc.

dimin.

Ped.

or thus:

Sixth system, an alternative phrasing for the previous system. It shows a different melodic and harmonic approach for the right hand while maintaining the left hand accompaniment. Pedal markings are present.

Ped.

La Sonnambula

Jean Paul.

Allegro ♩ = 126.

Secondo.

Musical score for "La Sonnambula" by Jean Paul, Secondo. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system starts with a piano (*p*) dynamic and features a series of chords in the right hand and single notes in the left hand, with "Ped." markings and asterisks. The second system introduces a forte (*f*) dynamic. The third system includes piano (*p*), forte (*f*), and mezzo-forte (*mf*) dynamics. The fourth system has a "5" above the first measure and continues with "Ped." markings. The fifth system ends with a fortissimo (*ff*) dynamic. The score includes various musical notations such as chords, single notes, rests, and dynamic markings.

La Sonnambula

3

Allegro ♩ = 126.

Primo.

Jean Paul.

8

mf

Ped. *

8

f

Ped. *

8

f

Ped. *

8

f

Ped. *

8

f

Ped. *

8

sf

Ped. *

Secondo.

mf *ff*

Ped. Ped. Ped. Ped.

mf *p*

Ped. Ped. Ped. Ped. Ped.

mf *p*

Ped. Ped. Ped. Ped. Ped. Ped.

p *mf* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

Andante sostenuto. $\text{♩} = 160$.

ff

Ped. Ped. Ped. Ped. Ped.

p

Ped.

8

Primo.

mf *ff* *mf*

Ped. * Ped. * Ped. * Ped. *

8

p *mf*

Ped. * Ped. * Ped. * Ped. *

8

f *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

lento.

sf *ff* *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Andante sostenuto $\text{♩} = 160.$

pp semplice.

p

f *molto espressione.*

Ped. *

Secondo.

The musical score is written for piano and consists of four systems of staves. The notation includes various musical elements:

- System 1:** Features a continuous eighth-note melody in the right hand. The left hand provides harmonic support with chords and single notes. Pedal markings are present at the beginning and end of phrases.
- System 2:** The right hand continues with eighth-note patterns, incorporating some triplets. The left hand has more complex chordal textures. A forte (*f*) dynamic marking is present. Pedal markings are used throughout.
- System 3:** This system includes tempo changes: *rit.* (ritardando), *a tempo.* (return to tempo), and *rall.* (ritardando). Dynamic markings include *f cresc.*, *ff*, *dim.*, *ny*, and *p*. The right hand features a triplet of eighth notes. Pedal markings are extensive.
- System 4:** Continues the eighth-note melody in the right hand. The left hand has simpler harmonic accompaniment. Pedal markings are used at the end of phrases.

This page of musical notation is a score for a piano piece, likely a solo. It consists of ten systems of music, each with a single staff. The notation is highly detailed, featuring complex rhythmic patterns, fingerings, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical symbols such as notes, rests, and articulation marks, along with performance instructions like 'Ped.' (pedal) and 'cresc.' (crescendo). The notation is written in a clear, professional style, typical of a published musical score.

Ped. $\text{♩} = 132.$

Ped. $\text{♩} = 132.$

Ped. $\text{♩} = 132.$

rit. a tempo.

f

p *dim.* *ff*

Ped.

Moderato. $\text{♩} = 132$.

p *Ped.*

f cresc. *f* *tf*

Ped.

cres. *cen* *f do*

Ped.

rit. *a tempo.* *mf*

Ped.

Ped.

10 Allegro. $\text{♩} = 100$

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a whole rest and a series of eighth notes. Bass staff has a whole rest and a series of eighth notes. Dynamics: *mf*. Fingering: 1, 2, 3, 4.

Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *f*. Fingering: 1, 2, 3, 4.

Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *mf*, *cres.*. Fingering: 1, 2, 3, 4.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *f*, *cres...*. Fingering: 1, 2, 3, 4.

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *cres...*. Fingering: 1, 2, 3, 4. Pedal markings: *ped.*.

Allegro. $\text{♩} = 100.$

Primo.

11

First system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Second system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

1

1

f

cres... cen... do

mf

f

f

f

ff

ff

557 - 12

8- Primo. 13

First system of musical notation. Treble and bass staves. Treble staff has a fermata over measures 8-9. Dynamics: *f*, *f*, *f*, *f*. Pedal marks (V) are under the bass staff in measures 10-12.

8- 6

Second system of musical notation. Treble and bass staves. Treble staff has a fermata over measures 8-9. Dynamics: *mf*. Pedal marks (Ped.) are under the bass staff in measures 10-11. A star mark (*) is under the bass staff in measure 12.

1 4 3 2 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

Third system of musical notation. Treble and bass staves. Treble staff has a fermata over measures 8-9. Dynamics: *f*. Pedal marks (Ped.) are under the bass staff in measures 10-11. A star mark (*) is under the bass staff in measure 12.

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

Fourth system of musical notation. Treble and bass staves. Treble staff has a fermata over measures 8-9. Dynamics: *f*. Pedal marks (Ped.) are under the bass staff in measures 10-11. A star mark (*) is under the bass staff in measure 12.

8- 6

Fifth system of musical notation. Treble and bass staves. Treble staff has a fermata over measures 8-9. Dynamics: *ff*, *ff*. Pedal marks (Ped.) are under the bass staff in measures 10-11. A star mark (*) is under the bass staff in measure 12.

STUDY XVIII.

Theme and Variations.
Choral in Four Part Harmony. (Dundee.)

THEME.

Slow.

Lowell Mason, 1792-1872.

f

Pedal.

STUDY XIX.

If the half notes in the bass were to be sung by voices or played by any instrument other than the piano, they would have to be dotted in order to preserve to the end of the measure the purely four part harmony of the Choral proper.

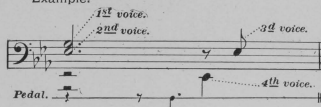
Example.

Soprano.
Alto.
Tenor.
Bass.

The dotting of the notes at A is not required, however, as the use of the pedal produces the same effect.

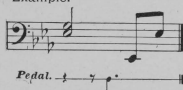
The bass in this study, as played with the pedal, actually represents four voices.

Example.



The E flat, a quarter note with a half rest preceding, represents three quarters, while the upper E flat, with the preceding half and eighth rests, also represents three quarters. To simplify this mode of writing, which is, to say the least, confusing to the eye, the simple notation has been adopted, as the pedal sustains the notes their proper length and does away with the dotting.

Example.



The playing of these two examples, according to their respective notations, will prove the effects identical.

N. B.—It may be here remarked that the piano and harp are the only instruments admitting of such abbreviated notation. All other instruments require the writing of a note as long as it is to sound.

VARIATION.

Slow.



First system of musical notation. The treble clef staff contains a sequence of four measures, each beginning with a triplet of eighth notes (G, A, B) followed by a half note (C). The bass clef staff contains a sequence of four measures, each beginning with a half note (G) followed by a quarter note (A). Below the bass staff is a pedal line labeled "Pedal." with a sequence of eighth notes.

Second system of musical notation. The treble clef staff contains a sequence of four measures, each beginning with a triplet of eighth notes (G, A, B) followed by a half note (C). The bass clef staff contains a sequence of four measures, each beginning with a half note (G) followed by a quarter note (A). Below the bass staff is a pedal line labeled "Pedal." with a sequence of eighth notes.

Third system of musical notation. The treble clef staff contains a sequence of four measures, each beginning with a triplet of eighth notes (G, A, B) followed by a half note (C). The bass clef staff contains a sequence of four measures, each beginning with a half note (G) followed by a quarter note (A). Below the bass staff is a pedal line labeled "Pedal." with a sequence of eighth notes.

Fourth system of musical notation. The treble clef staff contains a sequence of four measures, each beginning with a triplet of eighth notes (G, A, B) followed by a half note (C). The bass clef staff contains a sequence of four measures, each beginning with a half note (G) followed by a quarter note (A). Below the bass staff is a pedal line labeled "Pedal." with a sequence of eighth notes.

Pedal.

STUDY XX.

Theme and Variations.

Choral in Four Part Harmony. (Seymour.)

THEME.

Carl Maria von Weber, 1766-1826.

Slow.

Pedal.

Pedal.

STUDY XXI.

VARIATION I.

Slow.

Pedal.

p *cres.*

Pedal. — — — — —

p *cres.*

Pedal. — — — — —

p *cres.*

Pedal. — — — — —

The charming and effective embellishments introduced in this variation are frequently found in compositions of modern writers for the piano, notably in Melnotte's beautiful religious meditation "Trust in God," and Gottschalk's "Last Hope." Pieces like the above, which are very popular, depend entirely upon the artistic use of the pedal for a perfect and scholarly rendition.

STUDY XXII.

VARIATION II.

Slow.

The musical score is arranged in four systems, each consisting of a piano part and a corresponding pedal part. The piano part is written in treble and bass staves, while the pedal part is on a single line below. The key signature is one flat (B-flat), and the time signature is common time (C). Fingerings are indicated by numbers 1-5. Pedal markings include 'Pedal.' and 't.h.' (tutti). The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The piano part begins with a treble staff containing chords and a bass staff with a continuous eighth-note pattern. The pedal part is a single line with a series of eighth notes. A 't.h.' marking is present in the first measure.

System 2: The piano part continues with similar textures. The pedal part shows a change in the eighth-note pattern. A 'Pedal.' marking is present.

System 3: The piano part features more complex chordal structures. The pedal part continues with the eighth-note pattern. A 'Pedal.' marking is present.

System 4: The final system of the page, showing the conclusion of the variation. The piano part ends with a final chord, and the pedal part concludes with a series of eighth notes. A 'Pedal.' marking is present.

First system of musical notation. The treble staff contains chords with fingerings 2, 4, 5, 4, 2, 2, 2. The bass staff contains a continuous eighth-note pattern. A 'Pedal' line is shown below the bass staff with a series of eighth notes.

Second system of musical notation. The treble staff contains chords with fingerings 8, 9, 12, 12, 12, 2, 2. The bass staff contains a continuous eighth-note pattern. A 'Pedal' line is shown below the bass staff with a series of eighth notes.

Third system of musical notation. The treble staff contains chords with fingerings 8, 9, 12, 12, 12, 2, 2. The bass staff contains a continuous eighth-note pattern. A 'Pedal' line is shown below the bass staff with a series of eighth notes.

Fourth system of musical notation. The treble staff contains chords with fingerings 8, 9, 12, 12, 12, 2, 2. The bass staff contains a continuous eighth-note pattern. A 'Pedal' line is shown below the bass staff with a series of eighth notes.

DOST LOVE ME TRUE?

3

HAST DU MICH LIEB?

New Edition, Revised by the Author.

C. Bohm, Op. 85.

con moto. - 80.

The piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'con moto.' at 80 beats per minute. The key signature has one sharp (F#).

Ich hab' Dein Bild..... im Trau-ge-seh'n..... Es war so mild..... so en-gels-

In dreams, I saw..... thy form ap-pear..... An an-gel fair..... it hov-ered

The first system of the song features a vocal line and a piano accompaniment. The vocal line is in a soprano or alto range, and the piano accompaniment consists of chords and single notes in the right hand, and a bass line in the left hand. The tempo is 'con moto.' at 80 beats per minute.

schön..... Dein Au-ge sahmichfragend an..... Und sprach zu mir..... so treu's nur

near;..... Thine eyes look'd down in love on me..... And asked, as plain-ly as could

The second system of the song continues the vocal and piano accompaniment. The vocal line includes the words 'cres.' and 'riten.' indicating changes in dynamics and tempo. The piano accompaniment continues with chords and single notes. The tempo is 'con moto.' at 80 beats per minute.

kann... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!...

be:..... Dost love me true!... Dost love me true!... Dost love me true!... Dost love me true!...

The third system of the song features a vocal line and a piano accompaniment. The vocal line includes the words 'a tempo.' and 'riten.' indicating changes in dynamics and tempo. The piano accompaniment continues with chords and single notes. The tempo is 'con moto.' at 80 beats per minute.

799-3

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Und finster war die Nacht um-

And blackest night spread ov-er

her.... Als wenn die Welt ge-storben wär!.... Doch tönt mir.... fort und
all.... As 't were the dead world's funeral pall.... But still I heard the

e- - - wig fort Dein lie - bes süß - es Zau - ber - wort: Hast Du mich
shades re - peat Thy ma - gic words, so dear so sweet: Dost love me

lieb! Hast Du mich lieb! Hast Du mich lieb! Hast Du mich lieb!
true! Dost love me true! Dost love me true! Dost love me true!

Als ich bei

p

As by thy

Ped. * *Ped. & Ped.* *

Dir..... am andern Tag..... In Dei-nen Ar-men träumend lag,..... Du

side..... the oth-er day,..... With-in thy arms,..... I dream-ing lay,..... I

marcato.

fühlt'ich es mit ganzer Lust..... Was mich be-wegt..... in tief-ster Brust.... Ich hab' Dich
rit. *cres. a tempo.*felt with joy with in my soul..... A wave of love un-bid-den roll..... I love thee
a tempo.

cres. *rit.* *cres.* *Ped.*

lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!.....

true!..... I love thee true!..... I love thee true!..... I love thee true!.....

f *p* *f* *f* *Ped.* *& Ped.* *& P*

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TEMPO RUBATO.

It is curious to notice with what tenacity some people cling to long exploded beliefs. There are still musicians who consider Wagner to have been a charlatan; there are still some who believe that a person who can play the organ can therefore play the harmonium and the piano, and there are still many who profess to believe that a "classical" and correct rendering of an instrumental piece consists in playing it with every beat metronomically even. I say *instrumental* piece advisedly, for no one has ever contended for strict time in vocal music; indeed few singers have any idea of what time means, but give any duration they please to any note, and cut out half a bar at a time if they choose, without any one daring to remonstrate. It is not a little anomalous, then, that mathematical strictness of time should be insisted upon in an organist or pianist? You may answer that we can educate instrumentalists into a feeling for time, and singers are hopeless. Not all singers, I trust; but even among those few who are real musicians as well, you will find an amount of license in the matter of time that causes a really good accompanist to be a *romantic*. I dwell on this point because a song-like melody is no un-

common thing in instrumental music, and I want to know how its due effect is to be attained without that looseness of time which is the most prominent feature of real singing. Next I have to make the dreadful statement that no instrumental performer worth his salt ever plays four bars with all the notes exactly in time. Have the purists ever analyzed what they mean by "style" and "rendering"? If notes had the precise value given them in paper music, terms would cease to have any meaning. "Exaggeration," which is synonymous with "elocution," is the term which really covers all the expansions and contractions of time herein implied. The only question—by its nature an insoluble one—is, how far is it lawful to exaggerate? Just as in reciting, a speaker separates his words, and even syllables, in a highly artificial manner, doing so to a greater or less degree according to the size of the room in which he is, so the pianist must separate phrases, hang back before emphasized notes and exaggerate everything in a similar manner and for the same reason. The idea that a public performer should play in a rigid time probably comes about in this way: About 90 per cent. of music pupils are school-girls. So much time is absorbed in drumming into their heads the number of notes in each measure, and in making them free themselves from the idea that strict time must never be lost sight of. No more it must—in learning; but once the feeling cultivated we have to learn next to deliberately play out of time, for without this there is no expression, no phrasing, no accentuations even, possible. Of course, the extent to which this exaggeration must be carried varies considerably according to the style of the particular piece as well as according to the skill of the performer; but to believe, as some do, that a Mozart sonata or a Bach fugue should be played with mechanical regu-

larity is to believe that neither Mozart nor Bach were human beings like ourselves. As a matter of fact it is authentically recorded that Mozart used a very free and bold *rubato* in playing, and certainly no performer of any eminence in modern times has done otherwise. National temperament and personal taste and feeling—these are the usual controlling influences in exaggeration, but a competent teacher should know how to use and direct these pupils in the mechanism of expression and not think he has done his whole duty in urging them to observe "strict time."—*Musical Standard*.

Alfred Greenfield, the pianist, has lately been concertizing in Russia.

Lilli Lehman is still suffering from heart trouble, and her doctor does not allow her to undergo the excitement of appearing on the operatic stage. But she is at present delighting German audiences with her song recitals.

Paderewski has earned during the year just past no smaller sum than \$100,000. He is working hard upon his Polish opera. The pianist has one old professional habit. Just before he goes on the platform he dips his fingers into water almost too hot to be borne—to re-energize them the more supple. It is supposed.

The late Charles Gounod who wrote, "One hears in history of certain men who seem destined in their sphere to reach a point which admits of no further advance; such was Phidias in the art of sculpture, and Molière in that of comedy. Mozart was one of these men, and 'Don Giovanni' forms one of these pinacles."

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